Alfred Hitchcock supposedly hired Raymond Burr to play Lars Thorwald because he could be easily made to look like his old producer David O. Selznick, who Alfred Hitchcock felt interfered too much.

All of the sound in the film is diegetic, meaning that all the music, speech and other sounds all come from within the world of the film with the exception of non-diegetic orchestral music heard in the first three shots of the film.

At the time the set was the largest indoor set built at Paramount Studios. The size of the set necessitated excavation of the sound stage floor. Thus Jeff's apartment was actually at street level. The entire picture was shot on one set, which required months of planning and construction. The apartment-courtyard set measured 98 feet wide, 185 feet long and 40 feet high, and consisted of 31 apartments, eight of which were completely furnished. The courtyard was set 20 to 30 feet below stage level, and some of the buildings were the equivalent of five or six stories high. To accommodate the enormous set, a higher ceiling was required. Alfred Hitchcock had the production company tear out the entire floor of the studio, revealing the basement. What the audience sees as the courtyard was originally the basement level of the studio.

All the apartments in Thorwald's building had electricity and running water, and could be lived in. During the month-long shoot Georgine Darcy, who played "Miss Torso," "lived" in her apartment all day, relaxing between takes as if really at home.

The love affair between war photographer Robert Capa and actress Ingrid Bergman is believed to be Alfred Hitchcock's inspiration for the film's romantic aspect. Screenwriter John Michael Hayes based Lisa on his own wife, who'd been a professional fashion model when they married.

While shooting, Alfred Hitchcock worked only in Jeff's "apartment." The actors in other apartments wore flesh-colored earpieces so that he could radio his directions to them.

One thousand arc lights were used to simulate sunlight. Thanks to extensive pre-lighting of the set, the crew could make the changeover from day to night in under forty-five minutes. Once during the filming, the lights were so hot that they set off the sound stage sprinkler system.

The film was unavailable for decades because its rights (together with four other pictures of the same period) were bought back by Alfred Hitchcock and left as part of his legacy to his daughter. They've been known for long as the infamous "Five Lost Hitchcocks" among film buffs, and were re-released in theaters around 1984 after a 30-year absence. The others are The Man Who Knew Too Much, Rope, The Trouble with Harry, and Vertigo. However, prior to the theatrical re-releases in the 1980's, Rear Window was televised once, in 1971, on ABC, although the network technically did not have the legal right to do so.

Alfred Hitchcock appears about a half hour into the film, winding the clock in the songwriter's apartment. The songwriter is real-life songwriter Ross Bagdasarian, creator of Alvin and the Chipmunks.

The film was inspired in part by the real-life murder case of Patrick Mahon. In 1924, in Sussex, England, Mahon murdered his pregnant mistress, Emily Kaye, and dismembered her body. In an interview, Alfred Hitchcock claimed that Mahon threw the body parts out of a train window piece by piece and burned the head in his fireplace. Another source, however, states that Mahon quartered the body and stored it in a large trunk, then removed internal organs, putting some in biscuit tins and a hatbox and boiling others on the stove.
In addition to Mahon, Alfred Hitchcock noted that the 1910 case of Dr. Hawley Harvey Crippen also served as an inspiration for the film. Crippen, an American living in London, poisoned his wife and cut up her body, then told police that she had moved to Los Angeles. Crippen was eventually caught after his secretary, with whom he was having an affair, was seen wearing Mrs. Crippen's jewelry, and a family friend searched unsuccessfully for Mrs. Crippen in California. After Scotland Yard became involved, Crippen and his mistress fled England under false names and were apprehended on an ocean liner. Police found parts of Mrs. Crippen's body in her cellar.

The book that Lisa is reading at the end is an actual book, "Beyond the High Himalayas" by Supreme Court Justice William O. Douglas.

The lens James Stewart uses on his camera to spy on his neighbors is reportedly a 400mm prime telephoto, the magnification of which would render it nearly impossible to use effectively without a tripod.

For his role in Rear Window, James Stewart agreed to give up a salary for a percentage of the film’s profit.

Grace Kelly gave up the female lead in On the Waterfront, for which Eva Marie Saint received an academy award, to play Lisa and to work with Hitch again. She had starred in his Dial ‘M’ for Murder.

**Continuity Errors**

When Lisa places her slippers into her overnight case (while sitting on Jeff's lap), they are tossed in, more to the side of the case. Later, when the detective views the suitcase, the slippers are neatly placed and sitting upright.

When Jeff is getting back into the wheelchair after Stella has given him a massage, his pajama top jumps from being unbuttoned to buttoned between shots.

When Jeff grabs the box of flashbulbs, all four can be seen in the box. But when he backs up for more, there are only two left.

Lisa takes the binoculars away from Jeff and wraps the neck cord around them before putting them on a small cupboard. When Jeff picks up the binoculars later, the neck cord is no longer wrapped around them.

The amount of brandy in the detective's glass increases between shots.

When Lisa goes to Jeff's house to celebrate his last week with his cast, she places two candles onto the table next to him; the candles are not lit. A little later in the same scene, Lisa walks into the kitchen, and when she returns, the candles are lit.

The location and angle of the shadows of the "sun" are in the same place in the morning and at night.

At the end of Jeff's first massage, Stella places the bottle with the green liquid on the side table without replacing the cap. As Stella is packing to leave, the bottle is capped as she places it in her bag.

When Thorwald returns home from one of his trips out in the rain lugging his suitcase, the camera (from Jeff's point of view) pans from a glimpse of Thorwald in the street, across Miss Torso's apartment where she is preparing to go to bed, to the second floor hallway where Thorwald is walking toward his apartment. This observed action takes only a few seconds - an impossibly short time frame for Thorwald to have entered his building through its front door, walked over to the stairwell, climbed the stairs to the second floor and then be seen walking along the second floor hallway.